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DOCTOR WHO 7K

"SILVER NEMESIS"

by  
Kevin Clarke

EPISODE 1.

23/11/88

Tx88

~~21/12/88~~

|                              |                    |
|------------------------------|--------------------|
| Producer .....               | JOHN NATHAN-TURNER |
| Director .....               | CHRIS CLOUGH       |
| Script Editor .....          | ANDREW CARTMEL     |
| Production Manager .....     | GARY DOWNIE        |
| Production Associate .....   | JUNE COLLINS       |
| Finance Assistant .....      | HILARY BARRATT     |
| Production Assistant .....   | JANE WELLESLEY     |
| A.F.M. ....                  | LYNN GRANT         |
| Trainee .....                | JEREMY FRY         |
| Producer's Secretary .....   | LORRAINE GODDING   |
| Lighting E.M. ....           | IAN DOW            |
| Planning E.M. ....           | BRIAN JONES        |
| Sound Supervisor .....       | JOHN NOTTAGE       |
| Deputy Sound Supervisor .... | PETE HALES         |
| Camera Supervisor .....      | BARRY CHASTON      |
| Cameraman .....              | ALAN JESSOP        |
| Senior Vision Engineer ....  | ROGER NEAL         |
| Rigger Supervisor .....      | PETER WHITCHURCH   |
| Chief Electrician .....      | PETE WEBB          |
| Video FX .....               | DAVE CHAPMAN       |
| Vision Mixer .....           | BARBARA GAINSLEY   |
| Paintbox Artist .....        | JIM MCCARTHY       |
| Video-Tape Editor .....      | HUGH PARSON        |
| Floor Assistant .....        | ALEX STARR         |
| Designer .....               | JOHN ASBRIDGE      |
| Design Assistant .....       | PHILIP HARVEY      |
| Properties Buyer .....       | JOHN CHARLES       |
| Armourer .....               | DOUG NEEDHAM       |
| Graphic Designer .....       | OLIVER ELMES       |
| Visual FX Designer .....     | PERRY BRAHAN       |
| Costume Designer .....       | RICHARD CROFT      |
| Costume Assistant .....      | LEAH ARCHER        |
| Make-up Designer .....       | DORKA NIERADZIK    |
| Senior Make-up Assistant ... | JAYNE BUXTON       |
| Prod. Op. Supervisor .....   | LES RUNHAM         |
| Sypher Sound Supervisor .... | TREVOR WEBSTER     |
| Special Sound .....          | DICK MILLS         |
| Incidental Music .....       | KEFF MCCULLOCH     |

"SILVER NEMESIS": EPISODE 1.

CAST LIST

| <u>Character</u> | <u>Artiste</u>  |
|------------------|---|
| THE DOCTOR       | SYLVESTER McCOY   |
| ACE              | SOPHIE ALDRED   |
| DE FLORES        | ANTON DIFFRING  |
| LADY PEINFORTE   | FIONA WALKER  |
| RICHARD          | GERARD MURPHY   |
| MATHEMATICIAN    | LESLIE FRENCH   |
| KARL             | METIN YENAL   |
| SECURITY GUARD   | MARTYN READ   |
| CYBER LEADER     | DAVID BANKS   |
| JAZZ QUARTET     | COURTNEY PINE<br>ADRIAN REID<br>ERNEST MOTHLE<br>FRANK TONTOH |

SERIES OPENING TITLES WITH MUSIC.

DUR: 00'46"

TITLE  
MUSIC  
DUR:  
00'50"

TRAVELLING SHOT  
THROUGH GALAXY.

TARDIS APPEARS  
IN BUBBLE AND  
SPINS AWAY FROM  
CAMERA.

DOCTOR'S FACE  
APPEARS - HE  
WINKS.

At 00'41" /

Title

DOCTOR WHO  
SILVER NEMESIS  
BY  
KEVIN CLARKE

LETTERS OF TITLE  
TUMBLE TOWARDS  
CAMERA AND RESOLVE  
THEMSELVES.

TITLES END WITH  
WHITE OUT.



1A. (Was 4A) EXT. DE FLORES' HOUSE. DAY.

|                          |
|--------------------------|
| TITLE<br>MUSIC<br>CONTD. |
|--------------------------|

403. MIX  
    At 00'47" / A LARGE VILLA IN  
    LS House - SOUTH AMERICA.  
    PARAS arrive BRIGHT SUNLIGHT.  
    in jeep.  
  
S/I  
    At 00'49" / A MILITARY-LOOKING  
    Sub-title JEEP DRIVES UP TO  
    PART ONE THE FRONT DOOR AND  
              SEVERAL YOUNG MEN  
              IN ARMY FATIGUES  
              GET OUT.  
  
S/I  
    At 00'54" /  
    Caption  
    SOUTH AMERICA  
    22nd NOVEMBER 1988



1B. (Was 4) INT. DE FLORES' STUDY. DAY.

404.

CS scrolls.  
Pan R to  
MLS KARL at  
computer.

SEVERAL ANCIENT  
LOOKING SCROLLS,  
SLIGHTLY CRUMBLING  
AND YELLOWED WITH  
AGE, LIE ON THE  
LARGE DESK TOGETHER  
WITH A PAPERWEIGHT  
IN THE FORM OF A  
SWASTIKA AND VARIOUS  
OTHER BITS OF NAZI  
MEMORABILIA.

A PAINTING OF  
HITLER HANGS IN  
PRIDE OF PLACE OVER  
THE MANTLEPIECE.

A CLEAN-SHAVEN  
YOUNG MAN, KARL,  
SITS AT THE DESK,  
WORKING ON A  
COMPUTER./

406.

CU computer  
screen -  
message  
flashes up.

THE FIGURES OF HIS  
CALCULATION SUDDENLY  
GIVE WAY TO A  
FLASHING MESSAGE:  
"LANDING LOCATION  
WINDSOR 23rd  
NOVEMBER 1988"  
TOGETHER WITH A  
GRID REFERENCE.

DISC.  
WAGNER  
"RIDE  
OF THE  
VALKY-  
RIES"  
DUR:  
00'30"

1C. (Was 5) EXT. DE FLORES' GARDEN. DAY.

DISC:  
WAGNER  
CONTD.

399. \_\_\_\_\_ / HEAT. SOUND OF  
LS House -  
DE FLORES  
on balcony. DE FLORES, A  
DISTINGUISHED-  
LOOKING ELDERLY  
MAN, IS ON THE  
BALCONY. THE  
MUSIC OF WAGNER  
PLAYS ON A  
GRAMOPHONE AT  
HIS SIDE.

401. \_\_\_\_\_ / DE FLORES SPOTS A  
MLS DE FLORES  
spots parrot. BRILLIANTLY COLOURED  
PARROT ON A NEARBY  
BRANCH.

398. \_\_\_\_\_ /  
LS parrot.

401. \_\_\_\_\_ / HE PICKS UP AN  
MLS DE FLORES  
picks up bow. EXPENSIVE MODERN  
BOW AND ARROW AND  
TAKES AIM AT THE  
PARROT. HE PULLS  
BACK THE BOWSTRING  
CAREFULLY. HE IS  
ABOUT TO FIRE.

401. \_\_\_\_\_ /  
MCU DE FLORES  
aims.

398. \_\_\_\_\_ /  
Tighter shot  
of parrot.

KARL ENTERS  
HURRIEDLY FROM THE  
HOUSE, SMILING.

402. \_\_\_\_\_ KARL Herr De Flores! / Herr De  
400. \_\_\_\_\_ H/A MLS KARL. Flores! /  
L/A MS DE  
FLORES

402. \_\_\_\_\_ DE FLORES TURNS. /  
H/A MLS KARL.

399. \_\_\_\_\_ Wonderful news! /  
LS House -  
they go in.

THEY BOTH GO BACK  
INTO THE HOUSE.

(No pages 2-7)

2. EXT. LADY PEINFORTE'S GARDEN, WINDSOR,  
1638. DAY.

M.I.  
DUR:  
00'14"

389. \_\_\_\_\_/ WE DISCOVER LADY  
LS House - PEINFORTE AIMING  
L2-S LADY P/ AN ARROW FROM A  
RICHARD. BOW. HER SERVANT,  
S/I RICHARD, ATTENDS  
At 01'41" HER. A NUMBER OF  
Caption DEAD PIDGEONS  
WINDSOR, ENGLAND TESTIFY TO HER  
1638 SKILL WITH THE BOW.

392. \_\_\_\_\_/ SHE FIRES./

390. Arrow misses

390. pidgeons. MISSES./

391. MS LADY P./

MCU RICHARD.

390. RICHARD Very good, my Lady./

MS LADY P  
exits.

LADY PEINFORTE  
GIVES HIM A  
WITHERING LOOK  
AND STRIDES OFF  
TOWARDS THE HOUSE.



3. INT. LADY PEINFORTE'S STUDY. DAY.

M.I.  
CONTD.

366.

\_\_\_\_\_  
CU pot on  
fire.

THE CURTAINS ARE  
DRAWN AGAINST THE  
DAYLIGHT AND THE  
ROOM IS LIT ONLY  
BY CANDLES AND  
THE LIGHT FROM  
THE FIRE.

ON THE FIRE IS A  
SIMMERING CAULDRON  
OF EVIL COLOURED  
LIQUID.

360.

\_\_\_\_\_  
MS MATH.

THE ONLY OCCUPANT  
OF THE ROOM IS THE  
MATHEMATICIAN, AN  
ELDERLY SCHOLAR,  
COMPLETELY ABSORBED  
IN HIS CALCULATIONS,  
MUTTERING TO HIMSELF.

A CHESSBOARD SITS  
ON A NEARBY TABLE,  
A GAME LEFT UNFINISHED  
ON IT.

A PENTACLE IS MARKED  
OUT ON THE FLOOR.

358.

\_\_\_\_\_  
LS passage -  
LADY P/RICHARD  
approach.

LADY PEINFORTE  
ENTERS, IMPATIENT.

359.

\_\_\_\_\_  
WS - LADY P/  
RICHARD enter.  
Develop to  
M2-S RICHARD/  
LADY P.

RICHARD FOLLOWS  
HER IN CARRYING  
THE DEAD BIRDS.

LADY PEINFORTE    How much longer?

THE MATHEMATICIAN,  
ENGROSSED IN HIS  
CALCULATIONS, DOES  
NOT REPLY.

RICHARD    He cannot hear you, ma'am.  
Shall I...



LADY PEINFORTE  
IS CLEARLY UNUSED  
TO BEING IGNORED  
BY SERVANTS.

LADY PEINFORTE Leave him. There  
will be time enough to punish his  
impertinence when he's finished.

Pan with  
LADY P to  
fireplace,  
then to  
M2-S RICHARD/  
LADY P.

SHE CROSSES TO  
SOME ARROWS WITH  
GOLD BLADES WHICH  
APPEAR TO BE DRYING  
IN FRONT OF THE  
FIRE. SHE CAREFULLY  
CHECKS THAT THEY  
ARE DRY AND IS  
EVIDENTLY SATISFIED.

Put these with the others.

RICHARD IS NERVOUS  
OF THEM.

Are you so very feeble? The poison  
cannot harm unless the arrow's tip  
should break the skin. Let who will  
steal my gold!

RICHARD And the silver arrow, my  
Lady?

LADY PEINFORTE  
PICKS UP A SILVER  
ARROW LYING IN  
STATE ON A CUSHION.

364.

MCU RICHARD.

LADY PEINFORTE Leave that to me.  
You're sure the potion is well mixed?/

RICHARD On my life, ma'am.

AN UNFORTUNATE  
PHRASE. HE CORRECTS  
IT HASTILY.

359.

RICHARD CONTD. I guarantee it./

MLS LADY P.  
Pan her R  
to 2-S with  
MATHEMATICIAN.

LADY PEINFORTE Good. We await  
but the calculation. Perhaps the  
fee will speed matters.

SHE TAKES A POUCH  
OF GOLD FROM THE  
MANTLEPIECE AND  
PLONKS IT DOWN IN  
FRONT OF THE  
MATHEMATICIAN.

M.2.  
DUR:  
01'19"



3A. INT. DE FLORES' DRAWING ROOM/STUDY.  
DAY.

M.2.  
CONTD.

410. \_\_\_\_\_ / DE FLORES ENTERS  
DE FLORES/  
KARL enter THE DRAWING ROOM.  
from f/g to KARL FOLLOWS.  
GROUP fav.  
PARAS. ON THE WALLS OF  
THE ROOM HANG A  
NUMBER OF 'MISSING'  
OLD MASTERS.

412. \_\_\_\_\_ A MAID HANDS ROUND  
DRINKS TO A GROUP  
OF YOUNG PARAMILITARIES./

\_\_\_\_\_ MS DE FLORES.  
DE FLORES ADDRESSES  
THEM, HIS VOICE  
FULL OF EXCITEMENT.

411. \_\_\_\_\_ DE FLORES Gentlemen, I wonder if  
even you can fully appreciate what  
this moment means? You are standing  
now/at the turning point of history.

412. \_\_\_\_\_ GROUP PARAS. The day of fulfilment of our mighty  
destiny/is about to dawn./

410. \_\_\_\_\_ MCU DE FLORES.  
LS fav. PARAS. HE RAISES HIS GLASS.

412. \_\_\_\_\_ Gentlemen,/I give you... The Fourth  
410. \_\_\_\_\_ MCU DE FLORES. Reich!/  
LS fav. PARAS.

\_\_\_\_\_ PARAMILITARIES The Fourth Reich!

412. \_\_\_\_\_ KARL Herr De Flores - the aircraft  
is ready./

\_\_\_\_\_ MS DE FLORES.  
DE FLORES We leave at once.

He goes to HE CROSSES TO A  
case - KARL GLASS CASE AT THE  
joins to 2-S. BACK OF THE ROOM.


M.2.  
CONTD.

411. \_\_\_\_\_ / THE PARAMILITARIES  
PARAS exit. FILE OUT.
412. \_\_\_\_\_ / KARL LIFTS THE LID  
ML2-S DE FLORES / OF THE GLASS CASE  
KARL. He takes AND DE FLORES  
bow out. REVERENTLY TAKES  
OUT A SILVER BOW.
410. \_\_\_\_\_ / HE RETURNS WITH  
2-S DE FLORES / IT TO THE ADJACENT  
KARL to cam. STUDY.  
KARL fetches  
metal case.
409. \_\_\_\_\_ / KARL FETCHES A  
DE FLORES METAL TRAVELLING  
puts bow in CASE. DE FLORES  
case - tighten PLACES THE BOW  
on bow. INSIDE AND THE LID  
IS SNAPPED SHUT.



MODEL SEQUENCE 1. SPACE.

M.2.  
CONTD.



\_\_\_\_\_  
LS meteor  
to cam.

/ THE COMET, A DARK  
BALL APPROACHING  
THE EARTH. A TAIL  
OF FLAME FOLLOWS  
IT, SPRAYING FIRE.

\_\_\_\_\_  
CU meteor  
past cam. -  
see face of  
statue inside.

/ AS THE COMET  
PASSES CAMERA WE  
DISCOVER THAT IT  
IS NOT A SOLID  
LUMP OF ROCK.  
INSIDE IT A  
WOMAN'S FACE  
GLOWS EERILY.

3B. INT. LADY PEINFORTE'S STUDY. 1638.  
DAY.

M.2.  
CONTD.

361.

MS LADY P in  
L to 2-S with  
MATHEMATICIAN.

/ THE MATHEMATICIAN  
HAS FINALLY FINISHED  
HIS CALCULATIONS.

MATHEMATICIAN The comet Nemesis  
will circle the heavens once every  
twenty-five years...

LADY PEINFORTE Yes.

MATHEMATICIAN ... Its trajectory  
however is decaying... This means...

362.

MCU MATH.

LADY PEINFORTE (IMPATIENTLY) When  
will it land?/

MATHEMATICIAN It... it will circle  
ever closer until finally it once  
again strikes the earth at the point  
from which it originally departed -  
in the meadow outside....

LADY PEINFORTE When???

361.

2-S LADY P/  
MATHEMATICIAN.

MATHEMATICIAN When?... Oh, oh yes,  
yes of course... When?.../ On the  
twenty-third day of November in the  
year of our Lord nineteen hundred  
and eighty-eight.

LADY PEINFORTE IS  
ECSTATIC.

3C. (Was 1) EXT. COUNTRY PUB GARDEN. 1988.  
DAY.

JAZZ  
QUARTET  
"PEE  
PIE PO"  
DUR:  
01'00"

422.

CU black bell  
of sax. Track  
away to reveal  
BAND, AUDIENCE  
and fainally  
DOCTOR/ACE.

A BEAUTIFUL SUNNY,  
SUNDAY LUNCHTIME.  
THE GARDEN IS VERY  
ENGLISH. THERE IS  
A RIVER FLOWING BY.

A BLACK JAZZ  
QUARTET ARE PLAYING  
TO AN APPRECIATIVE  
AUDIENCE.

WE DISCOVER THE  
DOCTOR AND ACE IN  
THE AUDIENCE,  
ENJOYING THE MISIC.

ELSEWHERE IN THE  
CROWD ARE TWO MEN  
WEARING WALKMAN-  
TYPE HEADPHONES  
MADE OF METAL,  
WATCHING THEM./

415.

MS ACE.

415B.

MS DOCTOR.

ACE I could listen to them all  
afternoon./

415C.

MS ACE raises  
paper - puts  
it down again.

DOCTOR And so we shall./

ACE PICKS UP A  
NEWSPAPER. THE  
FRONTPAGE HEADLINE  
READS: "METEOR  
APPROACHES ENGLAND".  
BUT ACE IS READING  
THE BACK PAGE.

415D.

MS DOCTOR.

ACE Have you seen this? Charlton  
have picked up three points?/

THE DOCTOR DOESN'T  
HEAR.



DOCTOR This is my favourite kind  
of jazz - straight blowing.

415E. THE DOCTOR'S  
POCKET WATCH ALARM  
SUDDENLY EMITS AN  
UNEARTHLY NOISE./  
2-S fav. ACE.

Well!...

ACE I hate people whose alarms go  
off during gigs.

DOCTOR It's obviously a reminder...

416. ACE Well go on then./  
CU watch.

EVIDENTLY THE DOCTOR  
CANNOT REMEMBER.

THE BAND FINISH  
THEIR NUMBER TO  
SUSTAINED APPLAUSE.

415F. DOCTOR Well, obviously, at this  
416. precise moment/it's to remind us to  
MS DOCTOR. change course for another/destination.  
CU watch  
closed.

415G. ACE Where's that?/  
2-S fav. ACE.

DOCTOR I've forgotten. Oh - we'll  
have to go back and find out.

ACE Oh, Professor!

424. DOCTOR rises. THE DOCTOR LEAVES  
421. LS BAND bow. AS/THE BAND TAKE A  
DOCTOR/ACE BOW./ ANNOYED, ACE  
425. come to cam. / FOLLOWS.  
VLS - DOCTOR AS THE DOCTOR STRIDES  
426. leaves. AHEAD,/ACE CROSSES  
Hold ACE to TO THE SAXOPHONIST  
2-S with WITH A CASSETTE  
COURTNEY. SHE'S BOUGHT EARLIER.



ACE Excuse me - would you mind signing my tape?

427. COURTNEY Not at all./  
MS DOCTOR  
stops and  
426. ACE Thank you very much./  
2-S ACE/  
COURTNEY.  
She goes OOV. COURTNEY Thank you.

ACE 'Bye.

427. SHE RUNS/TO CATCH  
ACE joins to UP THE DOCTOR WHO  
M2-S ACE/ HAS BEEN WAITING  
DOCTOR. FOR HER.

JAZZ  
QUARTET  
"ADRIAN'S  
AFFAIR"  
DUR:  
00'08"

DOCTOR Don't you find it embarrass-  
ing asking for autographs?

ACE Not as embarrassing as  
forgetting what you set your alarm  
for!

432. DOCTOR Well, I probably arranged  
it centuries ago./ It can't be  
important now.  
Gun f/g.  
DOCTOR/ACE  
pass b/g.

AS THEY WALK ON  
WE SEE A PISTOL,  
FITTED WITH A  
SILENCER, POINTING  
AT THEM FROM THE  
BUSHES./

SEGUE  
M.3.  
DUR:  
00'58"

428. LS DOCTOR/  
ACE duck into  
bushes.  
SUDDENLY THERE IS  
BURST OF FIRE.  
BULLETS THUD INTO  
THE GROUND IN  
FRONT OF THEM.

ACE Doctor!

DOCTOR Quick - down!

429. THEY DIVE INTO THE BUSHES FOR COVER./  
Tight 2-S  
ACE/DOCTOR. ACE Who are they?
430. DOCTOR Couldn't see. Quick - the  
Tardis!./  
L2-S DOCTOR/  
ACE run off  
- bullet hits  
in f/g. THE TARDIS IS  
ACROSS THE RIVER  
AND CAN ONLY BE  
REACHED BY A SMALL  
BRIDGE.
441. ACE AND THE DOCTOR  
RUN FOR THE BRIDGE.  
BULLETS THUD INTO  
THE GROUND BEHIND  
THEM./
446. LS DOCTOR/ACE  
run over bridge.  
Bullet hits and  
they fall into  
water. AS THEY RUN ACROSS  
THE BRIDGE, BULLETS  
THUD INTO IT. THE  
DOCTOR AND ACE FALL  
INTO THE WATER./
440. LS WALKMEN onto  
bridge and look. THE TWO WALKMEN THAT  
WE SAW EARLIER IN  
THE PUB CROWD, NOW  
WALK ONTO THE BRIDGE  
AND LOOK INTO THE  
WATER./
446. pov water. THERE IS NO SIGN  
OF THE DOCTOR AND  
ACE./
442. LS WALKMEN  
leave. SATISFIED, THE WALK-  
MEN SMILE AND WALK  
OFF./
442. Tight 2-S  
DOCTOR/ACE  
into shot.  
Hold on ACE  
as they  
scramble up  
bank. THE DOCTOR AND ACE  
SURFACE FURTHER  
DOWN STREAM AND  
SCRAMBLE UP THE  
BANK NEAR THE TARDIS.
443. ACE I hope my tape's all right!/  
MCU DOCTOR.
442. DOCTOR Welcome home!/  
MCU ACE  
reaction.

3D. INT. LADY PEINFORTE'S STUDY. 1638.  
DAY.

M.3.  
CONTD.

361.

Deep 2-S  
LADY P/MATH.  
Hold her L to  
M2-S RICHARD/  
LADY P.

LADY PEINFORTE IS  
STUDYING THE  
MATHEMATICIAN'S  
CALCULATIONS WHILE  
MUSES TO HIMSELF  
EXCITEDLY.

MATHEMATICIAN I shall build a  
flying machine. Imagine that, my  
Lady - human beings flying about  
like birds...

HE MUMBLES ON. BUT  
LADY PEINFORTE HAS  
MORE URGENT MATTERS  
TO CONTEND WITH.

LADY PEINFORTE (TO RICHARD) Bring  
the cups of potion. We leave at  
once!

RICHARD The final ingredient, my  
Lady. Human blood!

LADY PEINFORTE  
TURNS AND LOOKS AT  
THE MATHEMATICIAN,  
ONCE AGAIN HAPPILY  
ABSORBED IN HIS  
CALCULATIONS.

M.4.  
DUR:  
00'12"

363.  
361.

MS MATH.  
M2-S RICHARD/  
LADY P.

MATHEMATICIAN Why, /I can change  
the world.... /

LADY PEINFORTE (SOFTLY) Ah yes.

(No pages 14-15)



6. EXT. RIVERBANK. DAY.

M.4.  
CONTD.

435.

MLS ACE.

ACE SITS ON THE  
BANK NEAR THE  
TARDIS, SHOOTING  
PEBBLES INTO THE  
RIVER WITH A  
CATAPULT.

THE DOCTOR EMERGES  
FROM THE TARDIS  
CARRYING AN EXTRA-  
ORDINARY-LOOKING  
GHETTO BLASTER  
WHICH HAS BEEN  
COBBLED TOGETHER  
FROM BITS OF ALIEN  
TECHNOLOGY, FUTURISTIC  
ELECTRONIC COMPONENTS  
AND OLD VALVE EQUIP-  
MENT.

433.

L2-S DOCTOR/  
ACE, Tardis  
b/g.

ACE Oh, great. Now I can play my  
tape./

DOCTOR I'm afraid not.

ACE Why not? It's my tape deck.  
You built it for me.

DOCTOR Yes, I know I built it for  
you, to replace the one that was  
destroyed by the Daleks - but this...

ACE So, it's my tape deck and I  
want to play this.

433.

MS DOCTOR.

SHE PICKS UP HER  
CASSETTE OF THE  
JAZZ BAND./

THE DOCTOR SITS  
DOWN AND BEGINS  
TO FIDDLE WITH  
THE CONTROLS.



435. DOCTOR This is more than just a  
tape deck. And, besides, we've got  
more to worry about than listening  
to your tape.  
MS ACE.

433. ACE Yeah. So, who were they,  
anyway? Who'd want to kill us?/  
MS DOCTOR.

435. DOCTOR I'm afraid there's an  
infinite number of possibilities.  
But what concerns me more is my  
alarm. I've got to find out where  
we're supposed to be./  
L2-S ACE/  
DOCTOR.

ACE Can't you remember anything  
about it?

433. DOCTOR I'm afraid not. Obviously  
the arrangements were made in a  
hurry./ But they're important. I've  
435. MS DOCTOR. given them a Terminal Rating./  
MS ACE.

433. ACE Sounds nice./  
MS DOCTOR.

DOCTOR It means that some planet  
somewhere faces imminent destruction.

435. THE DOCTOR MAKES  
SOME ADJUSTMENTS  
TO THE CONTROLS OF  
THE GHETTO BLASTER./  
MS ACE.

433. ACE Crickey!/  
L2-S. Holo-  
gram appears.

DOCTOR Quite.

A GLOWING SPHERE  
HOLOGRAM SHOWING  
A PLANETARY DIAGRAM  
SUDDEN APPEARS FROM  
A DISH-SHAPED FITMENT  
ON THE TOP OF THE  
GHETTO BLASTER.

That looks familiar.

M.5.  
DUR:  
01'18"



THE COMPUTER  
DIAGRAM IN THE  
HOLOGRAM CHANGES  
TO A MORE GRAPHIC  
REPRESENTATION.

THE DOCTOR AND  
ACE LOOK AT EACH  
OTHER./

434.

MCU DOCTOR.

435.

CU hologram. DOCTOR CONTD. Earth./

(No pages 19-22)



9. INT. LADY PEINFORTE'S STUDY. 1638.  
DAY.

M.5.  
CONTD.

382.

Pan up from  
pentacle and  
skulls to  
M2-S LADY P/  
RICHARD.

/ LADY PEINFORTE  
AND RICHARD ARE  
STANDING IN THE  
PENTACLE, EACH  
HOLDING A GOBLET  
OF THE STEAMING  
POTION.

LADY PEINFORTE  
ALSO HOLDS THE  
SILVER ARROW.

THE DEAD MATHE-  
MATICIAN IS SLUMPED  
OVER THE DESK.

RICHARD IS NERVOUS.

LADY PEINFORTE    Afraid?

RICHARD    Yes, my Lady.

LADY PEINFORTE    (SCORNFULLY) When  
I employed you, you led me to believe  
you were a hardened criminal.

RICHARD    As my lady knows, before I  
entered your service I had been found  
guilty of a large number of offences.

LADY PEINFORTE    Then have the  
courage of your convictions. Drink!

HE HESITATES.

Drink!

RICHARD DRINKS  
UNHAPPILY.



LADY PEINFORTE  
DOWNS HER OWN.

FOR A MOMENT  
NOTHING HAPPENS.  
THEN THE ARROW  
BEGINS TO GLOW.  
THE COLOURS IN  
THE ROOM BEGIN  
TO MIX AND SPIN.

RICHARD What is happening, my lady?

LADY PEINFORTE We are leaving,  
Richard. Destiny beckons. We ride  
the back of time.

A HURTLING VORTEX  
SWIRLS ABOUT THEM,  
CENTRED ON THE  
ARROW.

RICHARD COWERS IN  
TERROR.

RICHARD No. No. Nooooooooo.....  
Nooooooooo.....

HE TRIES TO BREAK  
OUT OF THE PENTACLE  
BUT LADY PEINFORTE  
DRAGS HIM BACK.

LADY PEINFORTE Come back, you  
fool. You'll break the aura.

RICHARD I can't. Please, my lady.  
I must stay.

LADY PEINFORTE It's too late!

383.

LS Room -  
L2-S LADY P/  
RICHARD.

THE VORTEX SWIRLS  
FASTER AND FASTER./  
RICHARD SCREAMS IN  
TERROR BUT LADY  
PEINFORTE REVELS  
IN IT.

(No page 25)

10. INT. TEA ROOM, WINDSOR. 1988. DAY.

M.5.  
CONTD.

393.

MIX

LS Tea Room -  
L2-S LADY P/  
RICHARD,  
LADIES and  
WAITRESS R  
of frame.

1988. LADY  
PEINFORTE'S STUDY  
IS NOW A TEA ROOM.  
TWO ELDERLY LADIES  
ARE TAKING TEA.  
THEY ARE SOMEWHAT  
BEMUSED AS LADY  
PEINFORTE AND  
RICHARD SUDDENLY  
MATERIALISE.

THE YOUNG PUNKY  
WAITRESS TAKES NO  
NOTICE.

LADY PEINFORTE IS  
ENTRANCED BY WHAT  
SHE SEES. FROM  
HERE ON SHE ACCEPTS  
THE FUTURE READILY.

RICHARD IS AFRAID  
AND LOOKS ABOUT  
HIMSELF OVERAWED.

RICHARD Where are we, my lady?

LADY PEINFORTE Why, the very place  
we left, of course. My house in  
Windsor.

10A. (Was 8) EXT. RIVERBANK. DAY.

436.

L2-S ACE/  
DOCTOR and  
hologram.

ACE AND THE DOCTOR BY THE TARDIS. ACE IS APPALLED BY THE DOCTOR'S MEMORY LAPSE.

ACE You mean the World's going to  
end and you'd forgotten about it?

436.

MCU ACE.

DOCTOR I've been busy./

437.

MCU DOCTOR.

ACE How long have you known?/

DOCTOR Well, in strictly linear terms, as the chronometer flies, I've known since November the 23rd 1638.





12. INT. WINDSOR CASTLE VAULTS. DAY.

M.6.  
CONTD.

197.

LS - Tardis  
materialises.

/ THE TARDIS  
MATERIALISES IN  
THE VAULTS.

THE ROOM IS DIMLY  
LIT. TREASURES  
AND CURIOSITIES  
FROM ALL OVER THE  
WORLD FILL THE  
ROOM TOGETHER WITH  
A CERTAIN AMOUNT  
OF STATELY HOME  
JUNK.

DOCTOR/ACE  
come out and  
come to cam.

THE DOCTOR AND  
ACE EMERGE FROM  
THE TARDIS.

THE DOCTOR INSPECTS  
A STUFFED BEAR.

DOCTOR Hello. Aaah!

ACE Look at all this stuff.

DOCTOR Yes, exactly what we've  
got to do - look at all this stuff.  
You take that aisle.

199

DOCTOR/ACE  
in R to  
M(L)2-S.

ACE (WALKING OFF) What's it all  
for?/

DOCTOR Presents.

ACE Nobody gets this many presents.

DOCTOR Well, if you're a lady who  
travelled...

ACE I am.

Track with  
them, thru  
f/g objects.

DOCTOR Yes, but you're not always  
invited. If you were, you'd get  
presents. And then you'd need  
somewhere to store them.

ACE Who does it all belong to?  
I mean, where are we?

DOCTOR Windsor.

ACE Windsor! We're in the castle?

DOCTOR (INSPECTING A TRIBAL MASK)  
This is new.

ACE I thought it'd be a lot posher  
than this.

DOCTOR It probably is, upstairs.  
But we're in the vaults. And we're  
looking for a silver bow that we  
want to borrow.

ACE We can't go nicking stuff in  
here!

DOCTOR It's only temporary.

ACE It's probably treason. I'm  
too young to go to the Tower.

DOCTOR Listen, Ace, do I have to  
remind you that the safety of the  
World is at stake?

(No page 31)



14. INT. TEA ROOM. DAY.

M.7.  
DUR:  
00'09"

395.

ML2-S LADYP/  
RICHARD.

/ LADY PEINFORTE  
AND RICHARD.

GALE FORCE WIND  
AND A DAZZLING  
SILVER LIGHT FROM  
THE WINDOW.

THE ARROW IS  
BRIGHT WITH LIGHT  
IN HER HAND, AND  
PULSING WITH A  
GROWING RADIANCE.

LADY PEINFORTE (ECSTATIC) Nemesis!  
She arrives!



15. EXT. DERELICT LAND, WINDSOR. DAY.

M.7.  
CONTD.

3. LS sky/trees. / THE METEOR IS  
Meteor thru NOW ALMOST DOWN.  
shot R-L. IT SKIMS OVER THE  
TREE TOPS TOWARDS  
THE GROUND.
- WS with / THE METEOR CRASHES  
Hangar - TO THE GROUND WITH  
meteor falls A GIANT EXPLOSION.  
to Earth -  
explosion.

16. INT. WINDSOR CASTLE VAULTS. DAY.

201.

ML2-S DOCTOR/  
ACE. DOCTOR  
catches bust.

THE DOCTOR CATCHES  
A BUST OF QUEEN  
VICTORIA AS THE  
BLAST SENDS IT  
TOPPLING FROM ITS  
STAND.

ACE Was that a bomb?

DOCTOR No - that was the return to Earth of a comet called the Nemesis that has been in orbit for exactly three hundred and fifty years.

ACE You're amazing, Professor,  
being able to tell all that just  
from the noise.

202.

MCU DOCTOR.

DOCTOR It wasn't difficult really.  
It was me who launched it into space  
in the first place./ (SADLY) This  
may qualify as the worst miscalcul-  
ation since life crawled out of the  
seas on this sad planet./

203.

LS ACE -  
recedes to  
case.

ACE Well, nobody's perfect.

SHE SPOTS A LIKELY  
LOOKING GLASS CASE.

Hey, is this the bow?



16A. (Was 20/21/22) EXT. DERELICT LAND/  
INT. TEA ROOM, WINDSOR. DAY.

13. Thru window / A POLICE CAR  
- police car DRIVES PAST THE  
397. drives past. / TEA ROOM WINDOW./  
ML2-S RICHARD/ RICHARD IS BEMUSED  
LADY P. BY THE POLICE CAR  
- AND BY THE MODERN  
DOOR HANDLE WHICH  
HE IS TRYING TO  
FATHOM OUT.

RICHARD My lady - what carriage  
is that?

17. Police car / LADY PEINFORTE Hurry. The rogues  
stops by will have the Nemesis.  
meteor -  
POLICEMEN RICHARD I have not seen the like  
get out. of it before./  
397. THE POLICE CAR  
ML2-S RICHARD/ STOPS BY THE METEOR./  
LADY P.

We must take care!

LADY PEINFORTE (IMPATIENTLY) Fie!

LADY P.  
smashes door  
with chair.

UNABLE TO CONTAIN  
HER IMPATIENCE,  
SHE GRABS A CHAIR  
AND HURLS IT THROUGH  
THE GLASS PANES OF  
THE DOOR.

(No page 35)

18. INT. WINDSOR CASTLE VAULTS. DAY.

204.

M2-S DOCTOR/  
ACE and bow  
case.

/ ACE AND THE  
DOCTOR IN FRONT  
OF THE EMPTY  
GLASS CASE.

DOCTOR (DISAPPOINTED) The bow  
was in the case.

NEXT TO THE CASE  
IS A DRAWING OF  
A STATUE HOLDING  
A BOW AND ARROW.  
THE STATUE BEARS  
MORE THAN A MARKED  
RESSEMBLANCE TO  
LADY PEINFORTE.

THERE IS ALSO A  
NOTICE.

ACE Ah. (READS) "This case  
contained the Bow of Nemesis,  
property of the Crown, which  
disappeared mysteriously in 1788.  
Legend has it that unless a place  
is kept for the Bow in the Castle,  
the entire silver statue will return  
to destroy the world."

DOCTOR For once, legend is  
absolutely correct. It has just  
returned.

SUDDENLY THE LIGHTS  
BLACK OUT FOR A  
COUPLE OF SECONDS.  
THEN THEY RETURN  
TO NORMAL.

Oh - and now this!

ACE Well, it's just the electricity.  
It does that sometimes, even in the  
nineteen-eighties. What I want to  
know is: how can a statue destroy  
the world?

DOCTOR I'll tell you three hundred  
and fifty years ago.

205.


DOCTOR exits.  
ACE takes off  
fez.

CU drawing and  
empty case.  
Fez put down  
into shot.

HE MOVES OFF  
TOWARDS THE  
TARDIS./

ACE FOLLOWS,  
FIRST PUTTING  
DOWN THE FEZ  
SHE'S BEEN  
WEARING.

M.9.  
DUR:  
00'38"





19. INT. LADY PEINFORTE'S STAIRS/STUDY.  
DAY. 1638.

M.9.  
CONTD.

368. \_\_\_\_\_ / AN EERIE, DARK  
LS Study, ATMOSPHERE.  
371. \_\_\_\_\_ /  
CU candles THE TARDIS  
spluttering. MATERIALISES ON  
394. \_\_\_\_\_ / THE LANDING AND  
LS - Tardis THE DOCTOR AND  
materialises. ACE EMERGE  
DOCTOR/ACE CAUTIOUSLY AND  
down stairs CREEP DOWN THE  
to cam. and STAIRS.  
OOV.  
ACE SNEEZES.

DOCTOR Sssh! We don't know if  
there's anyone at home.

368. \_\_\_\_\_ ACE (QUIETLY) OK, Professor. So  
where are we now?/  
LS Study -

DOCTOR comes  
fwd. to body  
of MATH.

DOCTOR Windsor, of course. Only a  
few hundred yards from the Castle.

THE DOCTOR MOVES  
FORWARD INTO THE  
STUDY, ACE BEHIND  
HIM.

IT'S VERY SPOOKY.  
THE CANDLES HAVE  
ALMOST BURNT DOWN.  
THE FIRE IS LOW.

ACE And it really is sixteen  
thirty-eight?

DOCTOR It certainly is. And  
furthermore... don't move!

ACE What?

DOCTOR (URGENTLY) Stay where you are!

THE DOCTOR HAS  
FOUND THE BODY OF  
THE MATHEMATICIAN.

ACE comes  
fwd.

ACE What is it?

DOCTOR Something you really don't want to see.

HE COVERS THE BODY  
WITH A CLOTH.

ACE Who does this house belong to anyway?

DOCTOR A Lady.

ACE She's got funny ideas about home furnishings.

DOCTOR Lady Peinforte's nothing if not original. But I'm afraid this poor man was employed for his useful rather than his ornamental qualities. He's a scholar...

THE DOCTOR PULLS  
THE SCROLLS OF  
CALCULATION FROM  
UNDER THE MATHE-  
MATICIAN AND  
EXAMINES THEM.

He's done remarkably well. In a matter of months since I was last here he's calculated the exact time and date when a comet called Nemesis will land on this planet. The twenty-third of November...

ACE Nineteen eighty-eight.

DOCTOR And Lady Peinforte has rewarded him with her usual generosity!

M.10.  
DUR:  
00'35"

ACE So the bow belonged to her?

DOCTOR No, not to her. To a statue of her. She made the statue from a silver metal that fell out of the sky into that meadow out there.

THE DOCTOR MOVES  
TO THE CHESSBOARD,  
STUDIES IT.

Hmm. This game's going rather badly.

SLIGHT SOUND. THE  
CANDLES BOW OUT.

ACE comes  
fwd to  
DOCTOR.

ACE (FRIGHTENED) Doctor!

DOCTOR Don't worry. There's no-one here now, apart from our late friend. Lady Peinforte is around all right in Windsor. But three hundred and fifty years in the future.

(No pages 41-44)







19.

Policemen's  
pov meteor.

THE POLICEMEN  
APPEAR TO BE  
HAVING DIFFICULTY  
GETTING THEIR  
WALKIE-TALKIES TO  
WORK./

23.

CS face in  
meteor.

THE METEOR IS STILL  
SMOKING. IT HAS A  
SLED BASE WITH  
THREE ROCKETS AND  
A CONTROL PANEL.  
ALL OF THIS IS  
SOMEWHAT CONCEALED  
BY AN IRREGULAR  
COATING OF ROCK,  
AND SCARRED, BURNED  
AND WORN BY ITS  
CENTURIES IN SPACE./

ON CLOSER INSPECTION  
WE SEE AGAIN THAT  
INSIDE THE METEOR IS  
A WOMAN'S FACE,  
GLOWING.

26A. (Was 23) INT. LADY PEINFORTE'S STUDY.  
1638. DAY.

M.11.  
CONTD.

369.

2-S DOCTOR/  
ACE.

/ THE DOCTOR AND  
ACE, THE DOCTOR  
GAZING INTO A  
CRYSTALL BALL.

ACE How can she get to 1988?

DOCTOR She used the silver arrow,  
of course. And she had some basic  
rudimentary knowledge about time  
travel. Black magic mostly.

THE DOCTOR CROSSES  
TO THE FIREPLACE  
TO INSPECT THE POT  
OF POTION.

ACE Black magic!

DOCTOR Mmm. And what you might  
call a nose for secrets.

ACE So it wasn't silver, this  
stuff that fell from the sky?

DOCTOR Unfortunately, Lady Pein-  
forte discovered it was something  
rather more unusual. A living  
metal, Validium.

ACE Living metal?

DOCTOR Yes. With just one purpose  
- destruction.

(No pages 48-50)



28A. EXT. DERELICT LAND, WINDSOR. DAY.

M.12.  
DUR:  
00'47"

21. \_\_\_\_\_ / ONE OF THE POLICEMEN  
MLS PC trying IS NOW IN THE CAR,  
to start car. TRYING, WITHOUT  
SUCCESS, TO START  
THE ENGINE.
81. \_\_\_\_\_ / HIS COLLEAGUE HAS  
CU pipe LIFTED THE BONNET  
appears. OF THE CAR TO INSPECT  
THE ENGINE WHICH HAS  
EVIDENTLY MALFUNCTIONED.
22. \_\_\_\_\_ / THE THIRD POLICEMAN  
MLS PC pacing IS PACING NERVOUSLY,  
with radio. TRYING TO OPERATE  
HIS WALKIE-TALKIE  
WHICH IS ALSO DEAD.
80. \_\_\_\_\_ POLICEMAN Hello? Hello?// Hello?  
CS pipes  
appear and  
gas comes  
out. UNNOTICED BY ANY OF  
THEM, SMALL SILVER  
PIPES COME UP OUT  
OF THE GROUND AND  
EMIT GAS./
20. \_\_\_\_\_  
MLS PC at  
bonnet  
collapses. ONE BY ONE, THE  
POLICEMEN COLLAPSE.
21. \_\_\_\_\_ /  
MLS PC in car  
collapses.
80. \_\_\_\_\_ /  
CS pipes and  
gas.
22. \_\_\_\_\_ /  
MLS PC pacing  
collapses.



|      |   |  |
|------|---|--|
| 185. | DOCTOR clocks<br>sign.                            | LOOKING ROUND,<br>THE DOCTOR SEES<br>A SIGN BY A DOOR./        |
|      | CU sign.  |  |
| 183. |   | IT READS: "ROYAL<br>APPARTMENTS"./                             |
|      | GROUP A/B.<br>Pan DOCTOR/<br>ACE to door.         | HE NUDGES ACE<br>AND THE TWO OF<br>THEM MAKE FOR THE<br>DOOR./ |
| 183. | LS GROUP of<br>TOURISTS<br>recede across<br>Quad. |  |



30/32. EXT. PRIVATE GROUNDS, WINDSOR  
CASTLE. DAY.

172.

Door opens -  
ACE/DOCTOR  
into shot.  
Track back  
with them.

/ ACE PEEPS CAUTIOUSLY  
ROUND THE DOOR AND  
ENTERS WITH SOME  
MISGIVINGS.

ACE I really don't think we should  
be doing this.

THE DOCTOR STRIDES  
AHEAD, TAKING NO  
NOTICE.

DOCTOR This way? What do you  
think?

ACE I don't know. I might be able  
to tell if I actually knew where we  
were going. But we didn't actually  
cover the royal residential areas on  
the school trip.

175.

LS QUEEN and  
corgis in  
distance.

THE DOCTOR MARCHES  
ON, ACE RELUCTANTLY  
KEEPING UP./

SHE SEES MOTION  
AHEAD AT A CORNER  
AND GRABS THE  
DOCTOR'S ARM TO  
WARN HIM.

172.

2-S ACE/  
DOCTOR.

There's someone coming!./

DOCTOR (NONCHANTLY) Act as if you  
own the place.

ACE Do what?

DOCTOR It always works - we own the place.

THEY CARRY ON,  
THE DOCTOR  
CONFIDENTLY, ACE  
WITH SERIOUS  
RESERVATIONS.

175. ACE Doctor! /

QUEEN and  
corgis nearer.

THE PERSON IS MUCH  
NEARER NOW. IT IS  
A MIDDLE-AGED LADY  
ACCOMPANIED BY  
SEVERAL CORGIS. /

172.

2-S ACE /  
DOCTOR.  
She pulls  
him behind  
buttress.

THE DOCTOR PEERS  
AT HER.

DOCTOR How annoying. I can't place that woman for the life of me.

ACE (WITH DESPERATION) Doctor!

176.

QUEEN and  
corgis thru  
door.

SHE DRAGS THE  
DOCTOR AWAY INTO  
HIDING BEHIND A  
BUTTRESS. /

THE WOMAN AND THE  
CORGIS DISAPPEAR  
THROUGH ANOTHER  
DOOR. /

174.

MS DOCTOR  
peeps out  
and is  
hooked back.

THE DOCTOR POPS  
HIS HEAD OUT.

DOCTOR It's all right, Ace. I know that woman from somewhere.

ACE PULLS THE  
DOCTOR BACK BEHIND  
THE BUTTRESS AND  
WHISPERS SOMETHING  
TO HIM.

(No page 55)

THERE IS A SHOUT  
OF AMAZEMENT FROM  
THE DOCTOR.

173.

|  |   |
|--|---|
| L2-S DOCTOR/<br>ACE appear<br>from behind<br>buttress. | DOCTOR Whaaat!!/ Why didn't you<br>say something? |
|  | ACE You wouldn't let me.                          |

DOCTOR She's just the woman we  
need. Quick. After her!

They run fwd  
OOV.

177.

|  |  |
|--|--|
| L2-S DOCTOR/<br>ACE disappear<br>thru doorway. | THEY RUSH OFF/<br>IN PURSUIT OF<br>THE QUEEN AND<br>DISAPPEAR AFTER<br>HER THROUGH THE<br>DOORWAY. |
|--|--|



32A. INT. CORRIDOR, WINDSOR CASTLE. DAY.

192.

\_\_\_\_\_  
DOCTOR/ACE  
enter L.

THE DOCTOR AND  
ACE FIND THEMSELVES  
IN AN EMPTY CORRIDOR.

NEARBY IS A DOOR  
WITH A CROWN ON  
IT.

DOCTOR It would be very useful to  
have the armed services and the  
police on our side. And can you  
suggest a better person to ask?

Pan them R  
to M2-S at  
door.

ACE Hang on...


DOCTOR There is no alternative.

HE CROSSES TO THE  
DOOR AND RAISES  
HIS BROLLIE TO  
KNOCK.

SECURITY MAN  
opens door  
to 3-S.

AS HE DOES SO,  
THE DOOR IS OPENED  
BY A SECURITY MAN.

|                         |
|-------------------------|
| M.13.<br>DUR:<br>00'07" |
|-------------------------|



33. EXT. DERELICT LAND, WINDSOR. DAY.

M.13.  
CONTD.

15.

L2-S LADY P/  
RICHARD.

/ LADY PEINFORTE  
AND RICHARD ARE  
CHECKING THEIR  
WEAPONS.

RICHARD I am in a nightmare - or  
mad!

LADY PEINFORTE This is no madness  
- 'tis England.

RICHARD But the noise, lady, the  
foul air!

A LOOK FROM HER  
IS ENOUGH TO QUELL  
HIS OUTBURST.

15.  
16.

MCU RICHARD.  
MCU LADY P.

Yes, my lady./ What will my lady do  
when you posses the Nemesis?/

LADY PEINFORTE Why, first have  
revenge on that predictable little  
man. He will soon arrive, Richard.  
Oh yes, I expect him. This time  
there'll be a reckoning with the  
nameless Doctor whose power is so  
secret. For I have found his secret  
out!

34. INT. CORRIDOR, WINDSOR CASTLE. DAY.

193. 4-S fav. ACE/ / THERE ARE NOW TWO  
DOCTOR between SECURITY MEN  
SECURITY MEN. CONFRONTING THE  
DOCTOR AND ACE  
IN THE DOORWAY.

DOCTOR I've got to speak to her.

SECURITY MAN Keep quiet. We'll  
have a doctor here soon.

DOCTOR But I am the Doctor!

196. MCU SECURITY SECURITY MAN Don't get excited!/  
MAN. How did you get in here?/  
194. MCU DOCTOR.

DOCTOR I could tell you, but you  
won't believe me.

SECURITY MAN Try me.

196. MCU SECURITY DOCTOR I travelled through space  
MAN. and time./

193. 4-S fav. ACE/ SECURITY MAN Oh dear, oh dear!/  
DOCTOR.

DOCTOR (MOVING TO GO) Oh yes,  
very well then, let's forget about  
the armed forces.

(No pages 60-64)



35/38. EXT. DERELICT LAND, WINDSOR. DAY.

M.14.  
DUR:  
00'38"

|     |                |                       |
|-----|----------------|-----------------------|
| 7.  | _____ /        | A TRANSIT VAN         |
|     | Transit to     | PULLS UP NEAR         |
|     | cam. & stops.  | THE METEOR AND        |
| 24. | _____ /        | THE PARAMILITARIES    |
|     | CS PARAS out   | JUMP OUT OF THE       |
|     | of van. KARL   | BACK WITH THEIR       |
|     | closes doors.  | WEAPONS AND FAN       |
| 24. | _____ /        | OUT TOWARDS IT.       |
|     | LS PARAS b/g,  |                       |
|     | KARL goes to   | KARL GOES TO THE      |
|     | passenger door | PASSENGER DOOR        |
|     | & opens it.    | AND OPENS IT.         |
| 26. | _____ /        | DE FLORES GETS        |
|     | MS DE FLORES   | OUT AND SURVEYS       |
|     | gets out of    | THE SCENE.            |
|     | van.           |                       |
| 27. | _____ /        | THE PARAMILITARIES    |
|     | GROUP PARAS    | ARE DEPLOYING OVER    |
|     | deploying.     | THE SITE.             |
| 28. | _____ /        |                       |
|     | PARAS look at  | THEY ARE SURPRISED    |
|     | PC by car.     | TO FIND THE THREE     |
| 28. | _____ /        | POLICEMEN SPRAWLED    |
|     | PARA looks at  | UNCONSCIOUS BY THE    |
|     | other two PCs. | POLICE CAR.           |
| 29. | _____ /        | DE FLORES AND KARL    |
|     | 2-S DE FLORES/ | APPROACH THE METEOR.  |
|     | KARL. Hold     |                       |
|     | them fwd.      | KARL CARRIES THE      |
|     |                | METAL CASE CONTAINING |
|     |                | THE SILVER BOW.       |

KARL Herr De Flores, I don't understand how the police have already been overcome.

|     |                |  |
|-----|----------------|--|
| 32. | _____ /        | <u>DE FLORES</u> That is of no importance. |
|     | pov face in    | All that matters is.../the Nemesis         |
| 30. | _____ /        | is safe./                                  |
|     | meteor.        |  |
|     | W GROUP shot.  |  |
|     | KARL puts      | KARL PUTS THE CASE                         |
|     | case on meteor | DOWN ON TOP OF THE                         |
|     | and opens it.  | METEOR AND OPENS IT.                       |

M.15.  
DUR:  
00'29"

33.                   / INSIDE, THE SILVER  
          CU bow glowing.   BOW IS PULSATING  
                                  STRONGLY.

30.                   / THE ROCK SURFACE  
          W GROUP A/B.   OF THE METEOR  
          Rocks fall   ENCASING THE  
          off meteor.   NEMESIS BEGINS  
                                  TO CRACK. BITS  
                                  OF THE ROCK FALL  
                                  AWAY.

32.                   / THE STATUE GLOWS  
          CU face glowing   WITH A SILVER  
          in meteor.       INCANDESCENCE.

DE FLORES LEANS  
FORWARD AND ADDRESSES  
THE STATUE.

30.                   DE FLORES CONTD.   Your strength  
                          returns./ Soon you will be completely  
          MCU DE FLORES.   restored. But...

SOMETHING IS WRONG.  
HE GAZES, HORROR-  
STRICKEN, AT THE  
STATUE.

1.                   Where is the arrow?/ The arrow...  
          LS Tardis  
          appears.

NOBODY NOTICES THE  
TARDIS MATERIALISING  
SOME DISTANCE AWAY  
BESIDE A DERELICT  
HANGAR.

30.                   Where is it?/ Find it! Find it!  
39.                   MCU DE FLORES.  
          LS DOCTOR/ACE  
          run fwd to MS.

THE DOCTOR AND ACE  
RUN FORWARD TOWARDS  
DE FLORES AND HIS  
COMPANIONS WHOSE  
ATTENTION IS FIXED  
ON THE METEOR.

DOCTOR   I do hope we're not too  
late. (TO PARAMILITARIES) Don't  
be afraid.



41. \_\_\_\_\_ / THE PARAMILITARIES  
GROUP - PARAS/ TURN AND LEVEL  
DE FLORES/KARL THEIR GUNS AT THE  
39. turn. DOCTOR AND ACE./  
M2-S DOCTOR/  
ACE.

41. \_\_\_\_\_ DOCTOR CONTD. We won't harm you./  
GROUP A/B.

41. \_\_\_\_\_ KARL How did you get here? (TO DE  
FLORES) I searched that section.  
There was no-one there./  
MCU DE FLORES.

41. \_\_\_\_\_ DE FLORES Never mind, Karl. You  
will see many signs and wonders in  
39. GROUP A/B. the days to come./ (TO THE DOCTOR)  
M2-S DOCTOR/ Give me the arrow of Nemesis./  
ACE.

41. \_\_\_\_\_ DOCTOR Fortunately, I haven't seen  
it since 1638, when it disappeared  
along with the good Lady Peinforte./  
MCU DE FLORES.

39. \_\_\_\_\_ DE FLORES Rubbish! (TO ACE) You.//  
41. MS ACE. / Where is the arrow?  
39. MCU DE FLORES. /  
M2-S DOCTOR/  
ACE. DOCTOR  
crosses ACE.

41. \_\_\_\_\_ ACE I don't know anything about it.

41. \_\_\_\_\_ DOCTOR She really doesn't. (TO ACE)  
Allow me to explain, Ace. For  
Validium to become active, you must  
have a... a sufficient quantity - a  
critical mass. Now, the statue alone  
is no good without the bow.../  
MCU DE FLORES.

39. \_\_\_\_\_ DE FLORES I have the bow./  
2-S ACE/DOCTOR.

41. \_\_\_\_\_ DOCTOR ... and the arrow. Now, if  
someone could put the bow and arrow  
into the statue's hands...

41. \_\_\_\_\_ DE FLORES They have the power of  
life and death/- not only over this  
MCU DE FLORES. Earth, but over any planet in  
existence. You seem remarkably  
well informed for someone who claims  
39. to know nothing./  
M2-S ACE/  
DOCTOR.



DOCTOR I simply notice what is obvious. You apparently don't.

KARL What do you mean?

42. Pan L with  
DOCTOR.  
MCU KARL. DOCTOR You see those policemen there? They have been attacked by technology more advanced and more terrible than you could imagine./

39. KARL What technology?/  
MS DOCTOR.

39. DOCTOR And you might also have observed the electricity supply being drained over the last few days./  
MS ACE.

ACE Like at the Castle?

DOCTOR Yes.

41. DE FLORES Tell me where the/arrow  
MCU DE FLORES. is. (ANGRILY) I want you to tell  
39. me where to find the arrow!/  
MS DOCTOR.

41. DOCTOR I'm glad to say I can't./  
MCU DE FLORES.

40. DE FLORES Then we will shoot her!/  
CU ACE.

41. GROUP - PARAS/  
DE FLORES/KARL THE THREAT IS  
- raise guns. SERIOUS. THE  
PARAMILITARIES  
40. RAISE THEIR GUNS./  
CU ACE.

ACE (FRIGHTENED, BUT RESTRAINED)  
Doctor!/  
LS Cybership  
flies in.

48. AT THAT MOMENT AN  
ALIEN-LOOKING  
SPACESHIP APPEARS,  
COMING IN TO LAND./  
CU DE FLORES.

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M.16.  
CONTD.

DE FLORES IS  
MESMERIZED BY THE  
SIGHT OF THE  
SPACESHIP. WHAT  
HE IS SEEING IS  
TOO BIZARRE FOR  
HIM TO BELIEVE.

45. MCU ACE steps forward. DE FLORES (TO PARAMILITARIES)  
Wait!/?
- ACE TAKES A STEP  
FORWARDS TOWARDS  
HER SAVIOURS.
- THE DOCTOR SHOUTS  
A WARNING:
- LS Cybership lands. DOCTOR Don't move!/?
46. MCU DOCTOR. THE SPACESHIP LANDS./
49. LS Cybership - doors open. THE DOCTOR WATCHES, ANTICIPATING THE WORST./
45. MCU ACE. THE DOORS OF THE SPACESHIP OPEN./
46. MCU DOCTOR. ACE They saved my life!/?
50. MLS CYBERMEN disembark. DOCTOR Don't thank them yet. You might live to regret it./
45. MCU ACE. METALLIC HUMANOIDS DISEMBARK FROM THE SPACESHIP. THEY ARE ARMED./
46. MCU DOCTOR. ACE What are they?/?
50. MS CYBER LEADER. DOCTOR Cybermen!/?

SEGUE  
TITLE  
MUSIC  
DUR:  
01'11"



SERIES CLOSING TITLES WITH MUSIC.  
DUR: 01'08"

TITLE  
MUSIC  
CONTD.

At 23'22"  
S/I Aston Captions /

The Doctor  
SYLVESTER McCOY

Ace  
SOPHIE ALDRED

De Flores  
ANTON DIFFRING

Lady Peinforte  
FIONA WALKER

Richard  
GERARD MURPHY  
Mathematician  
LESLIE FRENCH

Karl  
METIN YENAL  
Security Guard  
MARTYN READ

Cyber Leader  
DAVID BANKS  
Stunt Arranger  
PAUL HEASMAN

Jazz Quartet  
COURTNEY PINE  
and  
ADRIAN REID  
ERNEST MOTHLE  
FRANK TONTOH

/contd.





Closing Credits contd.

Theme Music Composed by  
RON GRAINER  
Theme Arrangement/Incidental Music  
KEFF McCULLOCH  
Special Sound  
DICK MILLS

Production Manager  
GARY DOWNIE  
Production Associate  
JUNE COLLINS  
Production Assistant  
JANE WELLESLEY  
Assistant Floor Managers  
LYNN GRANT  
JEREMY FRY

Visual Effects Designer  
PERRY BRAHAN  
Video Effects  
DAVE CHAPMAN  
Paintbox Artist  
JIM MCCARTHY

Engineering Manager  
BRIAN JONES  
O.B. Cameramen  
BARRY CHASTON  
ALAN JESSOP  
Film Cameraman  
WILLIAM DUDMAN

Video-Tape Editor  
HUGH PARSON  
Vision Mixer  
BARBARA GAINSLEY  
Properties Buyer  
JOHN CHARLES

Lighting  
IAN DOW  
Sound  
JOHN NOTTAGE  
TREVOR WEBSTER

Costume Designer  
RICHARD CROFT  
Make-up Designer  
DORKA NIERADZIK



TITLE  
MUSIC  
CONTD.

Closing credits contd.

Script Editor  
ANDREW CARTMEL  
Graphic Designer  
OLIVER ELMES

Designer  
JOHN ASBRIDGE

Producer  
JOHN NATHAN-TURNER

Director  
CHRIS CLOUGH  
(c) BBC 1988

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FADE S & V

DUR: 24'31"